

SONATE N° 15
für das Pianoforte

Mozarts Werke.

von

W. A. M O Z A R T.

Serie 20. N° 15.

C Major

Allegro.

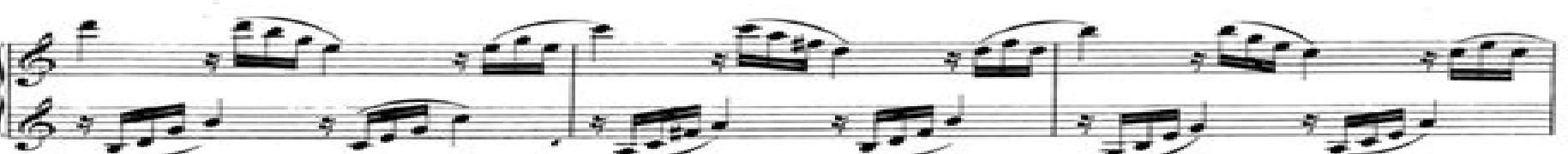
Röch. Verz. N° 245.

Componiert Durch Mozart im Wiener.



G Major

leggato



cresc.

W. A. M. 245.

Ausgegeben 1828.

Mozart Sonata K 279 Analysis

Robert W. Ottman

Mozart Sonata K 279 Analysis:

Understanding Mozart's Piano Sonatas John Irving, 2010 Mozart's piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven as staples of the pianist's repertoire. In this study John Irving looks at a wide selection of contextual situations for Mozart's sonatas focusing on the variety of ways in which they assume identities and achieve meanings. In particular the book seeks to establish the provisionality of the sonatas' notated texts suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage. Close attention is paid to reception matters analytical approaches organology the role of autograph manuscripts early editions and editors and aspects of historical performance practice all of which go beyond the texts in opening windows onto Mozart's sonatas. Treating the sonatas collectively as a repertoire rather than as individual works the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart's sonatas their construction within pedagogical traditions the significance of sound as opposed to sight in these works and in particular their sound on fortepianos of the later eighteenth century and the creative role of the performer in their representation beyond the frame of the text. Drawing together and synthesizing this wealth of material Irving provides an invaluable reference source for those already familiar with this repertoire. [Guide to the Pianist's Repertoire, third edition](#) Maurice Hinson, 2001-05-22 The Hinson has been indispensable for performers teachers and students. Now updated and expanded it's better than ever with 120 more composers expertly guiding pianists to solo literature and answering the vital questions What's available How difficult is it What are its special features How does one reach the publisher. The new Hinson includes solo compositions of nearly 2 000 composers with biographical sketches of major composers. Every entry offers description publisher number of pages performance time style and characteristics and level of difficulty. Extensively revised this new edition is destined to become a trusted guide for years to come. [Analysis of Tonal Music](#) Allen Clayton Cadwallader, David Gagné, 2007

Introduces the fundamental principles of Schenkerian analysis within the context of the music itself. [**Interpreting**](#)

Mozart's Piano Sonatas Thomas Richner, 1978 The author has made the study and performance of the piano works of Mozart his special field. In this volume he presents insights gained through years of intensive study into many important aspects of the piano sonatas. Consideration of the influence of contemporary composers' pianos in Mozart's time, Mozart's use of keys, chords and ornamentation and some of Mozart's ideas on piano playing provide a perspective for the interpretive survey of all the sonatas and for the interpretive analysis of six selected sonatas. The study is primarily concerned not with technical aspects of the music but with its message its imaginative wealth and emotional depth as revealed through the clarity of its form and the restraint of its harmonic language. [Mozart the Performer](#) Dorian Bandy, 2023-12-05 An innovative study of the ways performance influenced Mozart's compositional style. We know Mozart as one of history's greatest composers. But his contemporaries revered him as a multi instrumentalist a dazzling improviser and the foremost

keyboard virtuoso of his time When he composed it was often with a single aim in mind to set the stage quite literally for compelling and captivating performances He wrote piano concertos not with an eye to posterity but to give himself a repertoire with which to flaunt his keyboard wizardry before an awestruck public The same was true of his sonatas string quartets symphonies and operas all of which were painstakingly crafted to produce specific effects on those who played or heard them amusing stirring and ravishing colleagues and consumers alike Mozart the Performer brings to life this elusive side of Mozart s musicianship Dorian Bandy traces the influence of showmanship on Mozart s style showing through detailed analysis and imaginative historical investigation how he conceived his works as a series of dramatic scripts Mozart the Performer is a book for anyone who wishes to engage more deeply with Mozart s artistry and legacy and understand why centuries later his music still captivates us

The Interaction of Tonal Structure and Phrase Structure as an Aspect of Form in Tonal Music

Eric John McKee,1994 *Handbook of Harmonic Analysis* Leland Smith,1979 **Focal Impulse**

Theory John Paul Ito,2021-01-05 Music is surrounded by movement from the arching back of the guitarist to the violinist swaying with each bow stroke To John Paul Ito these actions are not just a visual display rather they reveal what it really means for musicians to move with the beat organizing the flow of notes from beat to beat and shaping the sound produced By developing focal impulse theory Ito shows how a performer s choices of how to move with the meter can transform the music s expressive contours Change the dance of the performer s body and you change the dance of the notes As Focal Impulse Theory deftly illustrates bodily movements carry musical meaning and in a very real sense are meaning

The Musical Quarterly

Oscar George Sonneck,1987 **Extremes of Contrast in Mozart's Sonata Form-movements** Stephen Perry

Edwards,1997 **Music for analysis** Thomas Benjamin,Michael M. Horvit,Robert Nelson,2007 This superbly varied collection offers more than 400 pieces of music from the Baroque period to the present Selected by Thomas Benjamin Michael Horvit and Robert Nelson three nationally respected composers and music theory teachers the selections enable students to analyze a wide variety of genres styles textures and composers that illustrate standard usage and idiomatic procedures Featuring both excerpts and many complete pieces Music for Analysis Sixth Edition is the perfect vehicle for analysis of style musical idiom small forms tonal harmony and contemporary techniques Questions for Analysis in each unit provide pointed perceptive guidance throughout the book A detailed checklist and model analysis in Appendix A provide a useful summary for students who are learning to analyze music Features of the Sixth Edition Includes a free audio CD of more than 140 examples from the text played on the piano harpsichord or organ by Dr Rosilee Walker Russell Artist in Residence at the University of Arkansas Fort Smith In addition to the complete pieces included from the previous edition the authors have added several new complete works including Gavea by Darius Milhaud and a complete Mozart sonata Integrates many new model analyses into the body of the text helping students to achieve a comprehensive analysis of the music Includes contrapuntal examples from composers other than Bach Provides precise measure numbers for all excerpts

from larger pieces Adds an index of all complete pieces supplementing the index of composers and making selections easier to find The Structural Highpoint as Determinant of Form in Nineteenth Century Music Victor Kofi Agawu,1982

Elementary Harmony Robert W. Ottman,1970 **A Theory of Rhythmic Levels in Tonal Music** Norman Lee Wick,1986 **Notes** Music Library Association,1999 **A Composition as a Problem** Mart Humal,1997 **Teachers College Studies in Education** Columbia University. Teachers College,1953 **The Sonata** F. Helena Marks,1921 **The Oxford Handbook of Topic Theory** Danuta Mirka PhD,2014-10-16 Topics are musical signs developed and employed primarily during the long eighteenth century Their significance relies on associations that are clearly recognizable to the listener with different genres styles and types of music making Topic theory which is used to explain conventional subjects of musical composition in this period is grounded in eighteenth century music theory aesthetics and criticism while drawing also from music cognition and semiotics The concept of topics was introduced into by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres As the invention of a twentieth century academic topic theory as a field is comparatively new and The Oxford Handbook of Topic Theory provides a much needed reconstruction of the field s aesthetic underpinnings The volume grounds the concept of topics in eighteenth century music theory aesthetics and criticism Documenting the historical reality of individual topics on the basis of eighteenth century sources it traces the origins of topical mixtures to transformations of eighteenth century musical life and relates topical analysis to other methods of music analysis conducted from the perspectives of composers performers and listeners Focusing its scope on eighteenth century musical repertoire The Oxford Handbook of Topic Theory lays the foundation for further investigation of topics in music of the nineteenth twentieth and twenty first centuries **Trees and Schemas** Edward R. Pearsall,1993

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Mozart Sonata K 279 Analysis Introduction

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